

# THE COLOR OF YOU

(MED. BOSSA)

PARTITION SUR 2 PAGES

SALVADORE POE

(AS SUNG BY LISA EKDahl)

8b

**A** F#m7 B7 G#7(#9) C#7+ F#m7 B7 G#7(#9) C#7+

2x ONLY TRUE

F#m7 B7 G#7(#9) C#7+ F#m7 B7 G#7(#9) C#7+

**B** F#Δ TACET 2ND X. D° D#m7 Bm6

BLUE IS THE CO - LOR OF LOVE WHEN YOUR LO - VER HAS

A#m7 TACET 2ND X. D#9 D#7(b9) G#7+ G#7 C#9 C#7(b9)

GONE FROM YOU YOUR HEART IS FILLED WITH LON - GING TO HAVE

**B** F#Δ TACET 2ND X. D° D#m7 Bm6

NEW WHAT CAME ONCE FROM O - THERS WHEN YOU O - PEN YOUR

**A#m<sup>7</sup>** TACET 2ND X. **D#<sup>9</sup>** **D#7(b9)** **G#7+** **G#7** **G#m<sup>7</sup>** **C#<sup>9</sup>**

HEART FOR TWO BUT NOW IT'S TRUE AND YOU RE - A -

**Bm<sup>7</sup>** **E<sup>9</sup>** **AΔ** **A<sup>6</sup>**

LIE WHAT IL - LU - SION CAN DO IF YOU CLOSE YOUR

**Am<sup>7</sup>** **D<sup>9</sup>** **A#m<sup>7</sup>** **A<sup>o</sup>** **G#m<sup>7</sup>** **C#13**

EYES BUT THE DRE-AMING IS O - VER NOW SO

**F#Δ** **D<sup>o</sup>** **D#m<sup>7</sup>** **Bm<sup>6</sup>**

BLUE IS THE CO - LOR OF YOU WHEN YOU'RE WAI - TING FOR

**A#m<sup>7</sup>** **D#<sup>9</sup>** **D#7(b9)** **G#7+** **G#7** **G#m<sup>7</sup>** **C#<sup>9</sup>**

SOME - ONE WHO WILL AL - WAYS MAKE YOUR DREAMS COME

**A** (SAX SOLO OVER A) **F#m<sup>7</sup>** **B<sup>7</sup>** **G#7(#9)** **C#7+** **F#m<sup>7</sup>** **B<sup>7</sup>** **G#7(#9)** **C#7+**

TRUE

# THE COLOR OF YOU

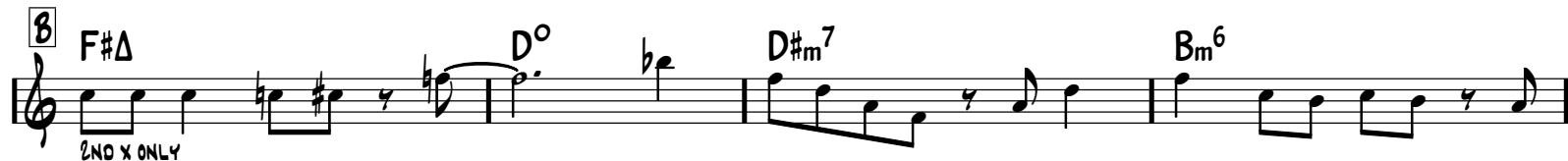
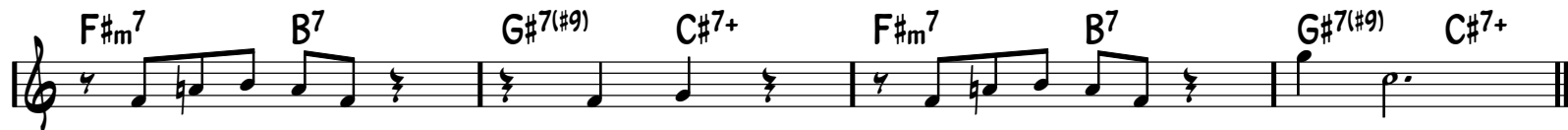
(MED. BOSSA)

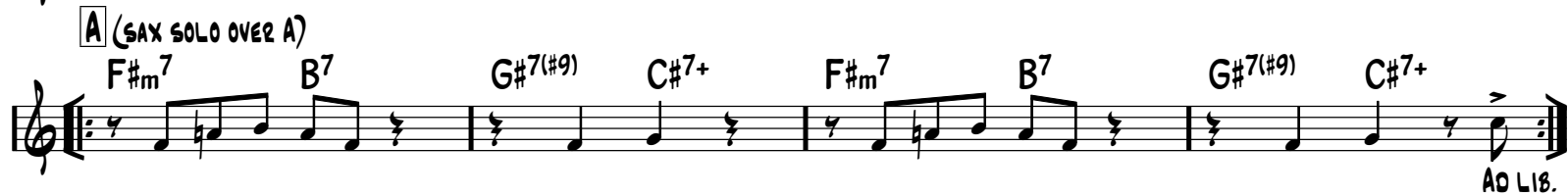
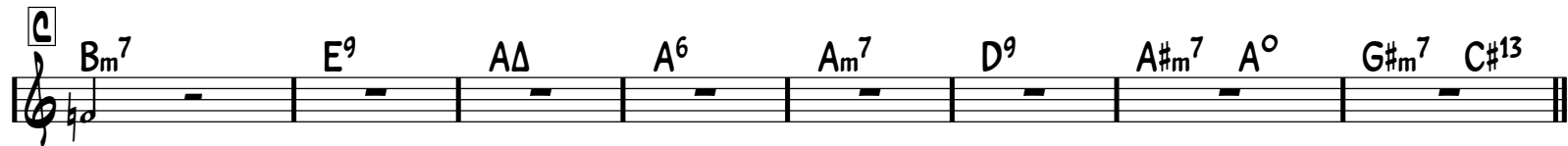
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SALVATORE POE

(AS SONG BY LISA EKDahl)

HORN 1





AD LIB.

# THE COLOR OF YOU

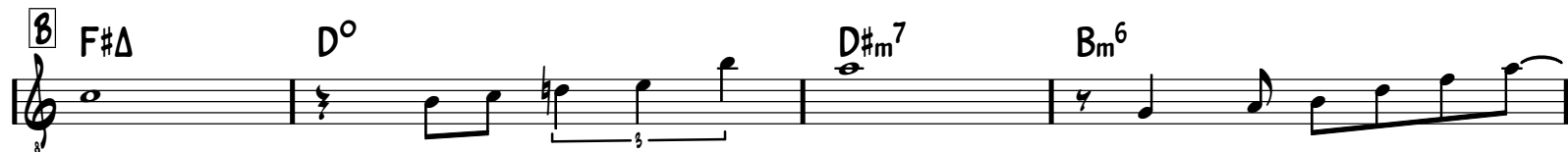
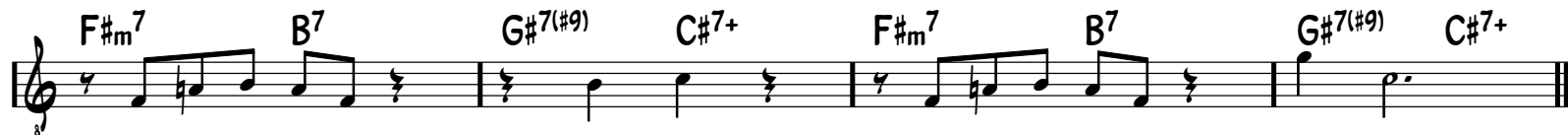
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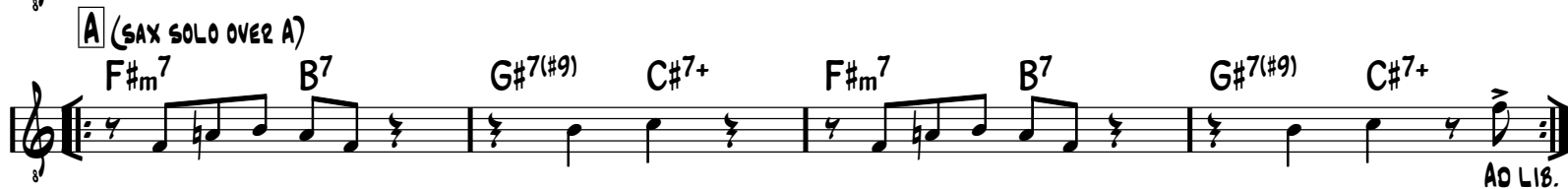
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SALVADORE POE

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HORN 2





# THE COLOR OF YOU

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PARTITION SUR 2 PAGES

SALVADORE POE

(AS SUNG BY LISA EKDÄHL)

**A**

HORN 3

F#m7 B7 G#7(#9) C#7+ F#m7 B7 G#7(#9) C#7+

F#m7 B7 G#7(#9) C#7+ F#m7 B7 G#7(#9) C#7+

**B**

F#Δ D° D#m7 Bm6 A#m7 D#9 D#7(b9) G#7+ G#7 C#9 C#7(b9)

F#Δ D° D#m7 Bm6 A#m7 D#9 D#7(b9) G#7+ G#7 G#m7 C#9

**C**

2ND X ONLY

Bm7 E9 AΔ A6 Am7 D9 A#m7 A° G#m7 C#13

**B**

F#Δ D° D#m7 Bm6 A#m7 D#9 D#7(b9) G#7+ G#7 G#m7 C#9

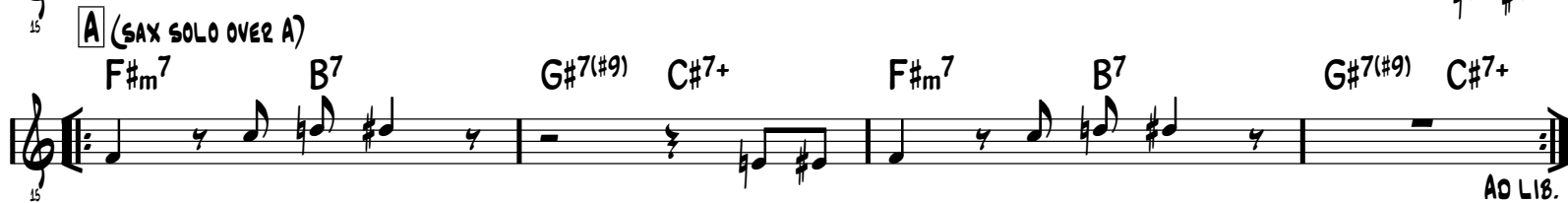


15

Detailed description: This musical staff is for section B. It begins with a treble clef and a key signature of one sharp (F#). The staff contains eight measures of whole rests, each with a chord symbol above it: F#Δ, D°, D#m7, Bm6, A#m7, D#9, D#7(b9), G#7+, G#7, G#m7, and C#9. The final measure of the staff contains a quarter rest followed by a quarter note G#4, an eighth note A#4, and an eighth note B4. A rehearsal mark '15' is located below the first measure.

**A** (SAX SOLO OVER A)

F#m7 B7 G#7(#9) C#7+ F#m7 B7 G#7(#9) C#7+



15

AD LIB.

Detailed description: This musical staff is for section A, titled '(SAX SOLO OVER A)'. It begins with a treble clef and a key signature of one sharp (F#). The staff contains four measures. The first measure has a quarter note F#4, a quarter rest, and a quarter note G#4, with the chord symbol F#m7 above. The second measure has a quarter note A#4, a quarter note B4, and a quarter rest, with the chord symbol B7 above. The third measure has a quarter rest, a quarter note G#4, an eighth note A#4, and an eighth note B4, with the chord symbol G#7(#9) above. The fourth measure has a quarter note F#4, a quarter note G#4, and a quarter rest, with the chord symbol C#7+ above. The staff continues with a double bar line, a repeat sign, and then another four measures. The fifth measure has a quarter note F#4, a quarter rest, and a quarter note G#4, with the chord symbol F#m7 above. The sixth measure has a quarter note A#4, a quarter note B4, and a quarter rest, with the chord symbol B7 above. The seventh measure has a quarter rest, a quarter note G#4, an eighth note A#4, and an eighth note B4, with the chord symbol G#7(#9) above. The eighth measure has a quarter note F#4, a quarter note G#4, and a quarter rest, with the chord symbol C#7+ above. The staff ends with a double bar line and a repeat sign. A rehearsal mark '15' is located below the first measure. The text 'AD LIB.' is written below the final measure.